

A Semi-Monthly  
SUMMARY  
of World-Wide  
Motion Picture  
NEWS

# THE CANADIAN MOTION PICTURE EXHIBITOR

Official Organ  
of the  
INDEPENDENT  
THEATRES  
ASSOCIATION

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## Maritimes Set Up Indie Group

### Financial Post On Tax Effect

Financial Post, perhaps Canada's outstanding organ of business, recently carried the following article on the theatre tax situation. It was headed "20% Movie Ticket Tax Hits Independents the Hardest":

"Motion picture exhibitors across Canada are feeling the effects of the 20 per cent excise tax on box office receipts in inverse ratio to the size and number of military camps and war industries located in their neighborhood, The Financial Post is informed.

"Hardest hit are the exhibitors in rural areas, mining camps, and other centres where enlistment has been heavy and war enterprises few. British Columbia and the Prairie Provinces are generally lower than central Canada and the Maritimes, where one or two centres report theatre attendance has gained despite the price increase. In the cities, attendance has held up better in the downtown shows than in the neighborhood theatres, although the decline was general just after the tax went into effect May 19.

(Continued on Page 2)

### Fitzgibbons, Bolstead Sign New Contract

Toronto—J. J. Fitzgibbons and R. W. Bolstead have signed contracts for a term of five years with Famous Players Canadian Corp. as president and vice-president, respectively, thus completing reorganization of company, following withdrawal of N. L. Nathanson.

### Ace Opens

Sam and Ben Ulster's remodelled downtown house, formerly known as the Photodrome and now named the Ace, opened with a midnight show on September 1st. The Ace, located on City Hall Square, has one of the best positions in the city.

The seating capacity, 360, remains the same.

### Booking & Buying Organization Gets Under Way on Sept. 1st. A. J. Mason Elected President

Maritimes exhibitors have been successful in their attempt to form an independent booking and buying organization. The new body, with A. J. Mason as president, is known as the Independent Exhibitors Limited. Its offices will be open for business on September 1st.



### Bad Boy Bill Blows Off Again

William Saroyan, prolific author and playwright, has become a bad imitation of George Bernard Shaw in the matter of saying vain, startling and mean things. Saroyan likes attention and this sort of thing, as with GBS, gets him plenty of it.

He recently took a crack at the movies. "The amusing thing about moving pictures," wrote William, "is the enormous number of nonentities who work together to make something any normal half-wit would prefer not to make in the first place."

Maybe we ought to take Willie's word for it. He, as a screenwriter several years ago, was one of "the enormous number of nonentities."

Then came fame. Now listen to him!

### Shea's Gets Revamped

Famous Players are turning Shea's Hippodrome, for years the Queen City's vaudeville centre and lately playing top B's and second-grade A's, into a first-run house. That makes three first-run houses in downtown Toronto.

Fred Trebilcock, now managing the Uptown, will handle the house.

### Ottawa Arranges CEF Film Unit

John Grierson, National Film Commissioner, goes to England shortly to establish a military film unit which will be attached to the Canadian Military Headquarters. Its chief purpose will be to portray the activities of the Canadian troops "wherever they may go in the line of duty." Men composing the film unit will be on an active service basis. The Film Commissioner pointed out that the Germans are noted for their use of photographers on active service.

Grierson said that the British Ministry of Information has asked Canada to produce several joint films, showing Empire troops in the Old Country. In addition, two Canadian feature films on the war will be produced in England, at the invitation of the British Government and will be shown throughout the United Kingdom. The films to be taken from a purely Canadian standpoint will be used as part of the "Canada Carries On" series.

Grierson will spend two or three weeks in England.

### Disney at Work On Canuck Shorts

Despite the current studio shutdown, the Walt Disney plant is working on five defense films for the Canadian government. A Canadian non-commissioned officer has been attached to the studio to assist in production and a special group of artists and technicians has been retained by the company for this purpose.

Disney made a deal to produce the films at cost, the same as he did in a recent offer to make training films for the U.S. Government. Disney has backed up his offer with a sample picture, teaching aircraft riveting, which used a revolutionary new technique. Half of the footage being taken for the Canadian pictures is devoted to a technical military subject—the operation of a new anti-blitzkrieg weapon.

### Maritimes Biz Fair

Business generally in the Maritimes is just fair, according to reports from Independent Exhibitors Limited, its new body. Things, however, are very good in those sections benefited by extensive munitions operations.

With several exceptions, all theatres are passing the tax on. The others are absorbing one or two cents to make the price match silver denominations.

### Doubles in Demand

A recent poll of 30,000 theatre patrons conducted by a St. Louis house provided an interesting slant on the public's taste. Sixty-four per cent favored double bills. The rest of the vote was divided between those who wanted singles and others who preferred triples. Some voters showed preference for a single feature and an hour of shorts.



# THE CANADIAN MOTION PICTURE EXHIBITOR

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## Financial Post On Tax Effect

(Continued from Page 1)

"Largest single exhibitor, Famous Players Canadian Corp., has been insulated from the effects of the tax to some extent by the ability to balance poor receipts in one section against better results in others. Several theatres have been added to the Famous Players circuit and a number removed, with the result that the number of theatres operated is about the same as at the end of 1940—about 330, or nearly a third of the Canadian total.

"End of the 'block-booking' system in August will apply to the Canadian as well as the U.S. film trade. Under the new system, exhibitors will have wider choice of films to be shown, bookings being arranged in blocks of five after a viewing by the exhibitors, compared with former booking of 40 to 50 films, taken sight unseen."

(Ed. note—There is no confirmation of this paragraph to be had. Current contract forms are the same as always and, as far as can be learned, no change in the present booking setup is expected.)

"The withdrawal of N. L. Nathanson as president of Famous Players Canadian has not yet resulted in any great intensification of competition. The Odeon circuit has grown to around 60 theatres by leasing and association with other circuits, but this represents a concentration of competing units, rather than additional competition. Mr. Nathanson's connection with the distribution of M.G. M. films ended with his resignation from Famous Players and the Paramount connection. Mr. Paul Nathanson retains his connection with Empire-Universal and the distribution of Universal films."

## We're Waiting

Apparently in consideration of frequent pleas for tax readjustment, the government is preparing to examine the effect of the federal 20 per cent impost on movie admissions. Leading exhibitor organizations have been invited to submit statistical reports. It is to be hoped that the small independent exhibitor, operating in hard-hit rural areas and without organizational membership, will not be overlooked in the summing-up.

Added to the government's action is the interesting news that Ottawa has withdrawn the tax from admissions to both Toronto symphony orchestras. The reasons for this, as given by newspaper reports, are that the concerts "were hardly profitable" and that they "were good for morale and offered relaxation during stress."

These are good reasons. The action also proves the government's willingness to reconsider the feasibility of a sweeping, all-embracing rule. Exhibitor organizations have offered varied methods of applying the tax in a manner beneficial to everyone—and with the thought in mind that the tax yield is absolutely necessary to help the vital task of the day. But iron-clad rulings sometimes defeat their own intentions. Alterations to make a better and more flexible method will serve the same purpose and eliminate hardship.

Because the first evidence of reconsideration was the withdrawal of the symphony tax for the reasons stated above, the question naturally arises as to what other amusements are entitled to leeway because of those same reasons.

The right of the motion picture industry to be governed by a liberal attitude on the part of the government towards things that were "good for morale and offered relaxation during stress" has been claimed before. But nowhere has it been as splendidly stated as in the resolution of the Alberta Independent Theatre Exhibitors' Organization:

We submit that 20 per cent tax is too high a tax to impose upon a war-wracked people who seek for a few hours a measure of relaxation and forgetfulness without extravagance and find they can attain this by attending a motion picture theatre.

Here they find the news in graphic form and the highest forms of art appear, inventions become tangible to the eye and science and literature provide inspiration as well as entertainment to the common people, and furthermore propaganda is broadcast undiluted by false sources and methods of presentation.

This industry is giving to the utmost in every conceivable manner and we feel that such amusement should not be taxed at all. If it is absolutely imperative to tax it, then 5 per cent would be a reasonable and logical tax. Let us point out to you that the motion picture theatre is not a luxury pleasure.

Our nation will get much more work and loyalty out of workers through the indulgence of a few hours spent together in this way than it will get out of the amusement taxes. A feeling of hurt injustice will not help our war effort, regardless of how much we may buy in weapons and war material.

The theatre is indubitably the best medium for the dissemination of propaganda and unified thinking that exists in our nation today.

In the meantime, several new aspects of the tax have developed. There is talk that Ottawa will tax "juke boxes." And rumors that the disapproval of installment buying will extend to giveaways. That is something new to worry about—since giveaways have helped offset the full effect of the raised prices on patronage.

Now comes the news from the United States that Bingo, no matter for what purpose, will be taxed. It is not unlikely that Canada, in dire need of new sources of revenue, may do the same.

Ottawa's findings are being awaited expectantly.

## Maritimes Indies Found Group

(Continued from Page 1)

The offices of Independent Exhibitors Limited will be under the management of Mr. A. A. Fielding, present Secretary-Treasurer. Fielding owns and operates theatres in Bridgewater and Digby. Until a few weeks ago he was General Manager of the F. G. Spencer Maritimes chain of theatres, a position he held for the past 15 years.

Other officers are M. E. Walker of Halifax, N.S., Vice-President; and Fred Gregor, New Waterford, N.S., Frank Sobey, Stellarton, N. S., and Peter Legere, Bathurst N.B., Directors.

Independent Exhibitors Limited is a co-operative, non-profit organization. All surplus funds growing out of the operation of the company will be disposed of by a majority vote of shareholders at each annual meeting.

## Famous Players In Warners Deal

Warner Bros.' complete product line-up of features, shorts and trailers for the 1941-42 season has been bought by Famous Players Canadian for its 170-theatre chain in Canada, it was announced by Gradwell L. Sears, general sales manager.

Carl Leserman, assistant to Sears; Roy Haines, Eastern and Canadian division manager, and Wolfe Cohen, Canadian district manager, represented Warners. J. J. Fitzgibbons, Famous Players Canadian president, and Ben Geldsaler, film buyer, acted for the theatre circuit. Closing of the deal with Warner Bros. marked not only the first major deal for the new season that the company had made, but its first product deal of any kind for 1941-42.

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## British Studios Don't Scare Easily

While people the world over are thinking of besieged England, many people in England are thinking of the movies. Because—even danger can get monotonous and the British Government knows that even a besieged people can get stale and slack. England, therefore, encourages the making and presentation of movies—movies that tell of life, not as it is being lived in England today, but of life's enjoyments, its romances, drama and laughter, of the England that was, and will be again, because those are things England is fighting for that they may return again.

Little do Canadians realize the great difficulties under which movie production has carried on in England. There are no live-wire press agents to tell of the bombings that halted production, for England is a fortress of which little can be told.

Without fanfare or glowing adjectives England continues its production of "movies" that hundreds of thousands might for a few magic hours forget the war. And England also has to consider the important matter of a favorable balance of its foreign trade. Toward this goal the Mother Country has completed and shipped to Esquire Films, the chief distributor of British pictures in Canada, a master print of some really fine productions, a few of which have been seen recently in some sections of the country.

Eight of these pictures are comedies, three are dramas, and one is an action-romance of North Africa. Movie production tells the story of the way England is thinking. She is thinking in terms of laughter for her people during the all-too-few short hours they spend in a theatre.

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## On the Square

By HYE BOSSIN

The other week the lads in the coal scuttle hats and silver buttons hauled in a Mr. Ronald H. Smith for begging on the streets of Toronto. Magistrate Gullen gainsaid the boys in blue and gave Mr. Smith the go-sign—with a warning.

Just one Toronto newspaper reported Mr. Smith's discharge from the shadow of the hoosegow. And did not state the circumstances of the case.

Perhaps you are one whose path Mr. Smith has not yet crossed. But many others know him—2,600 at least. He drops in occasionally to ours and other offices **On The Square**. The circumstances mentioned earlier and the reason for Mr. Smith's large acquaintanceship make him copy here.

Ronald H. Smith, from Montreal originally, lanky, soft-spoken and a law student at Osgoode Hall, is a person with a purpose. He was the leader of a one-man crusade. He wants—hold your seats!—Sunday shows in Toronto. After 9 p.m., so as not to interfere with church-going. Toronto, he says, is no place for a lonely soul on the day of rest.

So he goes about seeking signatures. He has interviewed the leading men of the province. He writes daily letters to the newspapers, some in the form of poetry. All of them see the wastebasket instead of the linotype machine. Still he perseveres.

His petition bears 2,600 signatures to date. Each of these brings a nickel, at Mr. Smith's request, towards expenses. It was this which caused the cops to accuse him of soliciting alms.

Now he has organized the anti-Blue Law League. Mr. Smith is president and secretary. There are 70 members. They meet shortly to elect an executive.

Theatre men are blase about the whole thing. They seem to like things as they are.

\* \* \* \* \*

George Altman, who dropped out of the game a while back, is selling 'em for Warners . . . Herbert Allen's daughter, Marian, made her debut as an actress recently on the glory-haunted boards of Toronto's Royal Alexandra in "George Washington Slept Here" . . . Allan Dwan, 20th-Fox director, is from Toronto . . . Benny Granatstien of the Film Exchange Newsstand is back looking a little chalky but okey after having his appendix excavated.

\* \* \* \* \*

It's said that Glenn Ireton's handling of Warners Ottawa premiere of "The Prime Minister" was the most masterful job of its kind in Canadian film history. His billboard teaser, "The Prime Minister is Coming" was a happy shot that hit the headlines right on the nose, considering that Churchill's visit to Roosevelt was breaking into the news just then.

The doings were honored by the representatives of every country with spokesmen stationed in the nation's capital. It is likely that the mace-bearers for Japan and Vichy made their last public appearance in this country at the premiere. So inspiring were the proceedings that quite a number of contributions, anonymous and otherwise, were donated to the Queen's Canadian Fund for bomb victims—a cause which came in for mention in the course of things.

The street crowds were so large that Wolfe Cohen, Canadian district manager, got trapped three blocks from the theatre and had quite a time getting through.

Now the boys are getting ready to do it over again with "Captain of the Clouds."

\* \* \* \* \*

Overheard: "A 'B' picture? Why it hasn't got a vitamin in it!" . . . City sights: The actors, in costume and makeup, lounging in the Casino theatre alley between shows . . . Simile: As lonely as a theatre alley after midnight . . . A friend reports that while the Marx Bros. were making a recent picture one of them spoke this line, "Sh-h-h-h! My foot's asleep." And Groucho cracked: "It must be the dialogue." . . . In a prison scene in Colonial's "The Terror" an officer says "How time flies!" and a striped one answers "Not when you're doing it."

## Movie Museum Draws Thousands

Citation for the smartest kind of institutional advertising from an industry standpoint should go to Famous Players for their exhibit at the Canadian National Exhibition. The FP getup, supervised by Jack Purves, Jim Cameron and other staff men, is attracting an average of 10,000 visitors daily. Each gets a handy booklet listing the company's houses and advertising the newest pictures. Roly Young's Globe and Mail story on the exhibit caused that paper's switchboard to be clogged with enquiries.

The display, made up of varied movie items, is probably the most talked of at the fair and in the city. From an exploitation standpoint it is unique in several ways. It represents the first thing of its kind in the Dominion. The booklets are kept by the recipient and none add to the litter of discarded advertising matter that covers the ground. Though the industry probably puts out the finest advertising matter on the continent for inter-industry dealings, the public rarely gets a look at any of the glamorized paper-and-ink.

To be seen are original Disney drawings of Pinocchio, Figaro, Donald Duck, Mickey Mouse and other famed cartoon characters. There are the carved characters used to make the recent Puppets short, "Jim Dandy." The women, in particular, are drawn to the articles of clothing used by different stars in the making of pictures—Bette Davis' handkerchief and hat; a pearl necklace and handbag worn by Joan Fontaine in "Rebecca"; a pair of skates used by Sonja Henie in "My Lucky Star" and so on.

With each article is a signed letter from the star certifying to its authenticity and offering good wishes to the cause.

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# DIGEST of REVIEWS



## REGAL

### WHISTLING IN THE DARK

This is Red Skelton's big break in the big-time. He's starred—apparently as an answer to the Bob Hope boom. But it's an answer that will receive only fair attention. There isn't enough of Red's exaggerated aping of human habits, for which he is famed. Or comedy along that broad order.

Skelton is a radio detective who works out perfect crimes. Conrad Veidt and his mob, who carry on a cult for dopey dames, need a murder pattern for a guy who stands between a million-dollar legacy and them. They snatch Red to fill the order, along with his partner, Ann Rutherford, and the amorous daughter of the sponsor, Virginia Grey.

Any excitement there is comes from Skelton & Co's attempts to foil his own plans. Rags Ragland, Henry O'Neil and Eve Arden are among those present.

"Whistling in the Dark" is a pleasant comedy but won't satisfy vaudeville devotees of the helter-Skelton antics.

## UNIVERSAL

### HOLD THAT GHOST

No. 3 to be issued but the first produced of the Abbot & Costello rough-house routines. Punctuated with hoary burlesque bits and featuring gangster goings-on under the guise of ghosts.

The boys inherit a moss-clad pre-repeal inn from a hoodlum xxx'd out while in their company. They plan to reopen it and run into trouble from the deceased one's former mob. They're hunting plunder hidden on the premises but the boys bag it, of course.

Ted Lewis and the Andrews Sisters have been pinned on both ends of the production for names' sake. In the lineup: Richard Carlson, Joan Davis, Mischa Auer, Marc Lawrence and Shemp Howard.

It's much funnier than "In the Navy" and should keep the team's trade jamming lobbies.

## PARAMOUNT

### HOLD BACK THE DAWN

One of those periodic mortgage lifters. A super-job of picture-making that will make the ladies come a-running and the men gladly after them.

Charles Boyer, a wrongo from way back, marries Olivia de Haviland, naive young thing, so that he can get that golden visa to the United States. After much emotional this-and-that he finds he really means it—and starts on the road to good citizenship.

The story background is shared by Hollywood and Mexico. Against the scenery we find a large cast, lit up by Paulette Goddard, Victor Francen and Walter Abel.

### NOTHING BUT THE TRUTH

The studio's current White Hope in a society-bedroom farce. The story idea has survived a half-dozen varied overhauls. Bob Hope bets \$10,000 of Paulette Goddard's money with Edward Arnold, Leif Erikson and Glenn Anders that he can stick to the truth for 24 hours running. He wins in spite of Helen Vinson, Grant Mitchell and the rest.

The picture, played within limited scope and from a script not featuring Bob's zany qualities, isn't up to his last two. But where there's Hope there's laughs in abundance.

## COLUMBIA

### MYSTERY SHIP

A shipful of deportees plotting to grab the boat and a G-guy stuck in the midst of them. Plenty of tumult and rough stuff. With Paul Kelly, Lola Lane, Larry Parks, Trevor Hardette and Roger Imhoff. Bottom half.

### TILLIE THE TOILER

Here's another comic strip transferred to the screen. This is a good first attempt to get a new entry in the Blondie stakes. Tillie is a muzzy-minded office girl whose errors upset things and whose luck sets them right. Kay Harris plays Tillie. William Tracy, George Watts, Daphne Pollard, Jack Arnold and Marjorie Reynolds impersonate the other pen-and-ink people.

## COLONIAL

### THE TERROR

A clever British mystery story with enough excitement to sustain interest to the fadeout. The title-bearer bilks the steamship company out of a gold shipment and beats his partners out of their end of the plunder. Crooks and cops converge on an inn, all itching to tag The Terror. Wilfred Lawson, Bernard Lee and Linden Travers carry it.

### MEIN KAMPF (My Crimes)

Celluloid getup of Hitler's life. Animated caricatures add variety. Not especially exciting. Comes to a close with no mention of Russian invasion, which affects its timeliness slightly. Is very interesting and can certainly be sold well.

## REPUBLIC

### ICE-CAPADES

A skating spectacle featuring most of the first-rate blade artists. The comedy, carried by Jerry Colonna with the help of Barbara Jo Allen, is always lively and occasionally uproarious. The skating, superb as it is, could have gained much from more elaborate camera work.

James Ellison, newsreel cameraman, shirks an assignment to shoot a foreign skating star and tries to cover up by having his assistant, Colonna, take surreptitious shots of an unknown girl and passing them off as the star. A producer, Phil Silvers, wants to hire the girl for a show but it turns out that she is on the lam from Uncle Sam as an illegal immigrant.

Dorothy Lewis, though lacking color, plays sincerely and skates excellently. Alan Mowbray, Gus Schilling, Tim Ryan and Harry Clark help.

Republic had the stuff here for a comfortable homer but got a lucky three-bagger out of it.

## MONOGRAM

### MURDER BY INVITATION

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## Toronto Mayor Okays Newsreels

There will be no more police interference with press and newsreel photographer coverage of civic events, Mayor Fred Conboy declared.

During the Warrior's Day parade at the C.N.E. complaints were made when photographers seeking close-up shots near the saluting base were forced away by police in certain areas set aside as "prohibited territory." A representative of the Associated Screen News made his complaint official when he took the matter to the mayor.

"Toronto needs the publicity and it has been reported to me that during the last six months more shots portraying Toronto have been shown on newsreels than during the past six-year period. These pictures shown in the U.S. have done much to encourage tourists and make known to people the advantage of visiting the city."

## Exhibs Choices In 'Look' Poll

The current issue of Look Magazine prints the results of its recent poll of the exhibitors to find the theatre operators' opinions and preferences. They voted two to one that good stories are better draws than big stars.

The voters named "Gone With The Wind" 1941's best money feature, with "Buck Privates" second. Slapstick comedy was recognized as having the most appeal today and animated cartoons got the call as the best short subjects.

The exhibitors found that the war had moved newsreels into a spot of great importance. The vote against double features was three to one.

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## Picture Pickups

By TAP KEYES

Now that Hollywood, in its search for new faces, is bringing back old ones—how about the strange case of the Misses Bankhead and Lillie?

Both girls became stars in England, then came to America and yanked the Yankees into the aisles with their great work. They looked like naturals for Hollywood. They got several chances but celluloid stardom wouldn't stick.

Bea's last picture was, I think, "Dr. Rhythm," in which she was paired with Bing Crosby. The critics howled but the public didn't. Just giggled. So she went back to New York. Shortly after the war started she went to England to serve as best she could. Her off-stage name is Lady Peel. There is some talk of her coming this way again to help the War Victims' Fund.

Tallulah, too, had her whack at Hollywood several times and missed. She created the leading role on the stage of "The Little Foxes," which Bette Davis has just played for the Sam Goldwyn movie version.

There isn't a doubt in the world that both girls are great in their respective fields. But the pre-camera workers of Hollywood can't seem to catch their unique personalities and talents for transfer to the screen.

The studio that gets over that hurdle will have two of the most profitable stars in Hollywood history.

\* \* \* \* \*

Another cinema mystery is the indifference of Hollywood to opera. The flexibility of the screen medium should make opera as acceptable as operetta. The latter is a highly-successful movie form. Hollywood has fine singers, some of whom play non-musical leads. Like John Boles and Dennis Morgan.

Opera singers are imported to play in Hollywood-tailored scripts. In most scripts are several scenes from some popular opera. But opera, as opera, is ignored. With unmatched color available and with regulated sound to take the screech out of sopranos and the bawl out of baritones, you'd think rewritten opera would be a cinch.

Movie makers have traded on public interest in symphony music but, except for a rare try, that rich and enduring phase of theatre doesn't get a look-in. The superb color background of "Blood and Sand" provides an idea of what the melodic and immensely-popular "Carmen" would look like on the screen.

\* \* \* \* \*

Speaking of opera and "Carmen" brings to mind the remark someone made once that the great American cultural quest is for a Carmen that weighs less than a bull.

A number of years ago I visited the Los Angeles Philharmonic auditorium to watch a Civic Opera performance of Bizet's masterpiece. Carmen was a well-upholstered matron who might well have opened a spaghetti joint and dreamt of her musical yesterdays. Her traditional lover, Don Jose, was a bejeweled and porky fellow as young as the first tractor and every bit as lithe. They tore around in a manner allegedly dashing but looked like a couple of wrestlers squaring off to this unappreciative eye.

\* \* \* \* \*

In the last scene Carmen dies on Don Jose's knife while trying to dash past him into the arena to see her new lover, Escamillo, being hailed for Buffalo Billing a bull.

Something happened. The lethal work was sloppy. Carmen hit Don Jose like a flying tackle—so hard that they hit the floor six feet apart! There they sat for a few minutes, dazed and staring at each other. Then Don Jose got up and finished the scene.

It ruined the climax, of course, and I expect the roars that came from the crowd will harass those two until their last days.

Me, too. I like "Carmen" and have seen it four times since. Each time I watched that scene with fear and humorous curiosity. I don't think I'll ever be swept up into the spirit of that tragic finale again.

\* \* \* \* \*

Along the main Hollywood boulevards are spots where a tourist may hire a guide to drive his car. Each guide has a set of rules. Here are the five main points:

- Always speak well of any of the movie people.
- Do not repeat any scandal you might have heard.
- Do not let patrons go on private property.
- Do not let patrons pick flowers from estates.
- Try to prevent autograph hunters from bothering the players.

## Hell Hath No Fury ... Chorines Scorned

There used to be a cafe near a Toronto movie - and - stage show. Most of its business was done with the actors and chorus girls. One day it rained and a couple of chorus girls decided to eat inside. They ordered by phone.

The food was delivered by a waiter who, by the boss's orders, wouldn't leave the food without a dollar deposit for the dishes, etc. The girls felt that they, because of their long and loyal patronage, were deserving of better treatment than that. They phoned the boss but he wouldn't change his mind.

The girls conferred, then paid the buck. The utensils were worth much more than that. They ate. Then they bent the knives and forks, broke the planks their steaks had arrived on, tore the napkins and crashed the dishes.

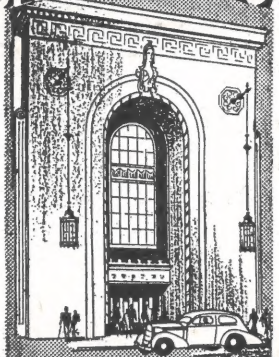
They sent the mess back. There wasn't anything the ungrateful owner could do about it but keep the dollar!

## Packing Them In

Ketchikan, Alaska.—A record Klawock salmon pack, piling up faster than cases can be shipped south, led cannery operators and town officials to remove seats from the only movie theatre for storage space today. A shortage of cans may force a shutdown before the season ends, R. J. Peratrovich, cannery operator, said. Other canneries have been similarly swamped.

for Theatre Requirements

**CONTRACT SALES OFFICE**



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T.R. 1257



# Going After Them! By Lloyd M. Mills

Leave it to that keen fellow, Harland Rankin, to make the best of a bad thing—and turn a profit on it, perhaps. This, I swear, is dead on the level. Rankin's house Chatham's new 20th Century theatre, the Centre, was robbed the other day. So Harland got out a herald that had the same qualities as a daily paper—news, entertainment and advertising. This is what it said:

**EXTRA!**

**Read All About It**

**CENTRE THEATRE ROBBED**

"Mr. Harland Rankin, manager of Centre Theatre, arrived at the theatre early this morning with an armful of prizes, which he had received from the Chatham merchants for the winners of the Beauty Contest which will be held on the stage of the Centre Theatre tonight at 8 p.m. and 9.45 p.m.

"When he opened the door he found Chatham's Loveliest Theatre was all rummaged. They had taken an old car spring and forced their way into the office, where they found everything locked up. They went upstairs to the projection room, forced the door, took the operator's clock, screwdrivers and wrenches, and returned to the

office, where they forced the locks and got the petty cash, but did not get the safe open.

"They also broke in the candy machine and ate chocolate bars to their heart's content. In other words, they were night guests at the Centre Theatre, enjoyed the smoking facilities, Dunlop pillow seats and the delicious candy. They put on the footlights, blew a few fuses, and helped themselves to as much cash as they could, but they couldn't take from us the fine entertainment the theatre offers.

"But best of all is that tonight at 9.45 p.m., Mayor Hubbell will present the Key to the City to Miss Chatham, in which 12 girls will appear at 8 p.m. and 9.45 p.m.

"Although the Centre Theatre has had this misfortune you may rest assured of a big evening, with a stage show and two big features."

\* \* \* \* \*

Concerning the V's. There have been a number of good stunts and I'll try to mention some that I consider outstanding.

Garnet Heatherly, of the Regent, Sudbury, grabbed a lot of goodwill and notice with two large home-made V's on his marquee and a transfer, bearing the theatre name, for the windshields of the

town's many autos. His marquee V's were illuminated and flashed on and off, rather giving the appearance of coming from nowhere.

Garnet pulled a good campaign on "Under Age," that little Columbia moneymaker. He had a sensational front, a number of displays around the town and 5,000 heralds giving the sensational angle. These efforts were well repaid, his receipts on this one topping most of the biggest grossers of the year. P.S.: Garnet said not to tell Columbia about this or they might raise the rental.

\* \* \* \* \*

Another swell V stunt comes from J. A. Tibo, in Ansonville, Ontario, one of the hustling managers for the Northern Empire Theatres of the north.

Mr. Tibo used a portable stereopticon machine to project a V for Victory slide every evening on the building across from the theatre. It kept the whole town guessing as to just where this V came from, since he kept the secret and hid the machine. He got many a plug for the theatre and for days people kept asking about the origin of the mysterious V. His car also featured two electric V's. The whole scheme grabbed a lot of attention.

\* \* \* \* \*

Robert Brown and his capable assistant, H. Horton, of the Vanity, Windsor, did well with a clever stunt for "Rookies on Parade."

They had over 20 boys peeling potatoes on the sidewalk of the main street of Windsor—with plenty of good copy explaining the stunt and plugging the house and picture. The first fellow to finish got a prize. Hundreds watched the doings and I'm sure, having seen the early receipts, that this stunt brought hundreds of extra bucks into the box-office.

With "Penny Serenade," if you remember, he netted hundreds of dollars for the Police Spitfire Fund by collecting pennies on the street and in bags for the fund.

\* \* \* \* \*

Horton came up with a clever stunt on "Topper Returns" during the vacation of Robert Brown. (Rumours are that Brown had matrimonial ideas in mind when he left.)

Horton had a black-painted top-hat made three feet high. Copy for the picture was painted on it. A small lad, breathing through pinholes in the topper, walked it around the streets. Quite a sight. Only his ankles and shoes showed. At times he would sit down and everyone got a lot of laughs out of it. It looked good and got a terrific amount of publicity for the house and picture.

Sometime, mind you, this Horton will be a top man. Watch him.

Bob Berezin, in Ottawa at the Elgin Theatre, worked with a number of newsstands featuring a nice display board that called attention to the movie magazines. The wordage read: "All the Big Films Coming Soon to the Elgin Theatre are Reviewed in These Magazines. Read Them Regularly." Then, in a special spot, he plugged the current and coming films. Good Work, Bob.

A bow, too, to Stewart Gillespie his capable assistant. And that glamorous cashier-secretary, Miss Finch. This is a combination of which any theatre chain would be justly proud. Best wishes for your premiere on Sept. 11th, Bob, of UA's top grosser, "Major Barbara."

\* \* \*

Stuart Smart, of the Capitol, Port Hope, just turned in a good business builder. He tied up with the local War Savings Committee. They still exist — even if you've forgotten.

He arranged with the committee to give away several \$25.00 certificates in the theatre each week. Also certificates of smaller value. People, to enter the contest, dropped one dime in an envelope and dropped it in one of at least 40 boxes distributed around Port Hope. The money, collected each week, paid for the certificate prizes. The winners were picked by a draw of the envelopes.

If the winner wasn't present, another \$10.00 chunk was added—and so on. The draws were held in the theatre and drew crowds. Smart was smart and added a special prize of \$30.00 to the last envelope drawn, providing the winner was present. The extra money collected helped finance the committee in its work.

The idea filled Stuart's house on many nights for some months. Good work, Mr. Smart, and best wishes for a big Fall season.

\* \* \*

A theatre manager should be as well known as the mayor in his own domain—and probably a little better liked.

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TORONTO MONTREAL



# CINEMA BUNS *By Frank Filman*

## Why Call Me Blind?

Why call me blind, as thro' the hurrying throng,  
With oaken staff, and wearing darkened glass,  
I stride with firm and steady steps along?  
The rushing crowds divide that I may pass.

With princely mein I hold the fullest sway,  
A space at once is cleared at my approach;  
None dare dispute with me the right of way  
Nor on my pathway venture to encroach.

And the incessant traffic of the street  
Will cease its fierce pulsating when I come,  
To pause while I, with firm, unfalt'ring feet,  
Cross, and then renew its interrupted hum.

Why call me blind? Although I fail to see  
The sneer, the frown, the deadly glance of scorn;  
I hear the cheering voice that comes to me  
As summer sunshine floods the early morn.

From schoolyard comes the mirthful tones of youth,  
Their treble voices falling on my ears.  
Recalling tender mem'ries, and, forsooth,  
Mine eyes are filled again with happy tears.

I feel the breeze that comes from distant hill  
And gardens, laden with a rich array  
Of scents—the rose, jasmine, the daffodil  
Yield up their treasures unto glorious day.

Then wand'ring down a shady, wooded glen,  
I seat me on a small but grassy mound,  
Until, as if in welcome, once again  
My tiny woodland friends will gather 'round.

The birds will come and perch upon my knee,  
Or take their food from my outstretched hand;  
The chipmunk scampers by and talks to me  
In language none but I can understand.

So there I dwell in calm content until,  
As if to warn of a departing day,  
From darker thicket calls the whippoorwill—  
I rise again, and homeward wend my way.

And perfect vision blindly passes by  
The things I see thro' my benighted gaze—  
Blossoms, birds and trees, stars that dot the sky  
Filling hearts with joy and souls with songs of praise.

Great God of love, who giveth earth its light;  
From rising sun, Thy hand still guides me on;  
Grant me the faith that in Thy radiance bright  
I dwell secure when darkest night is gone.

—Frederick B. King  
in *The Typographical Journal*.

While loafing through some very old copies of *The Printer's Miscellany*, we found one dated 1877, containing the following item, which is credited to *The Walnut Valley Times*, Eldorado, Kansas. We hold with the commentator in his opinion of its author:

"Some queer documents are 'marriage certificate,' which is specimen of that kind, copied from an old history of Peoria. The writer says that while examining a land title recently, which involved a question of legitimacy, he stumbled across the following 'marriage certificate,' which is too good to be lost, and is literally bona fide."

State of Illinois,  
Peoria County.

To all the World, Greetings:—  
Know ye, that John Smith and Polly Myers is hereby intitled to go together and do as old folks does any where inside of Copperas precinct, and when my commishun comes I am to marry 'em good and date 'em back to kiver accidents.

O. M. R. \* \* \* \*  
Justice Peace.

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THERE MUST BE A REASON

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277 Victoria St. Toronto, Ont.

A good thing to remember,  
And a better thing to do,  
Is to work with the construction gang,  
And not the wrecking crew.  
—Anon.

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MORE DEPENDABLE  
**LIGHT**  
USE  
EDISON MAZDA LAMPS



MADE IN CANADA

CANADIAN GENERAL ELECTRIC

"You colored boys feel pretty good about Joe Louis," said a customer to our pet brogan polisher. "Yes sir," was the reply. "But we ain't colored. We were born that way."

\* \* \* \* \*

Theres a Russian story about a peasant who had never seen an auto until he visited one of the new plant. A lecturer spent a half-hour explaining how it worked.

The peasant listened raptly and when the lecturer finished asked: "One question, tovarich."

"Yes?"  
"But how do you make it move without a whip?"

\* \* \* \* \*

A farmer, looking at the Atlantic for the first time, was heard to mutter: "Heck, I thought it was bigger than that."



## Tax Trouble — U.S. Version

Washington. — Motion picture theatre owners throughout the country would prefer to have no minimum rate at all on which a Federal tax might be imposed, but would rather have the tax "applied down to the last penny," in place of the proposed nine cents exemption base, according to testimony placed before the Senate Finance Committee.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in a statement to the committee hearing arguments on the new tax schedules, asked that revisions be made in the plan so that theatrical admission taxes be applied to the actual price charged, rather than scaled according to the admission price of each theatre taxed.

Kuykendall told the committee that theatre owners are finding serious injustices in the proposed tax schedules, and that he was appearing not to ask special consideration for the theatre men, but merely to ask for the correction of certain clauses in the new schedules. Certain theatres granting reduced admission rates, especially to children, would be hard hit under the proposed levies unless certain amendments were adopted, he said.

In outlining the position of the theatre owners, Kuykendall said:

"The attendance at theatres during recent months has decreased considerably, and what I propose to you here will be most helpful to us in bringing back the attendance to a normal average. What I refer to is the text of the proposed admission tax that you gentlemen are now considering wherein we are forced to collect whatever the top bracket of admission tax happens to be on so-called reduced admission prices.

"As an example, if we offer a reduced price to those of juvenile age, such as high school students, etc., we are forced to collect from them a tax on whatever the highest admission price may happen to be. In further explanation, if we admit the high school student for 20 cents and the established top admission is 40 cents the law forces us to collect a tax on the 40 cents admission basis. This is manifestly unfair. The tax should be based on whatever the admission charge may be.

"I further emphasize the importance of this by calling the attention of you gentlemen to the fact that when a child of 12 years and under, grows out of this age your proposed law forces us to immediately charge them, with a tax based on a 40-cent admission, as an example—this youngster jumped from a 1-cent tax to a 4-cent tax. The shock and difficulty of this proves a detriment to their continued attendance and helps to restrict their theatre-going habits. Theatres everywhere, both large

and small, are starting a so-called junior admission price schedule, same being a reduction of the top admission price.

"Wherever this has been tried it has brought about a wholesale increase in attendance at the theatres involved. We, the theatre owners, are badly in need of this increase and it would naturally increase admission tax revenue. Therefore, rather than taking away from the revenue derived it will increase this tax revenue.

"I further call to the Committee's attention that thousands of theatres in this country do not have a balcony or separate section in which these reduced admissions could be seated.

"Time prohibits my going into detail as to Section 1700 of the Internal Revenue Code as amended. There are many angles to it that really should be discussed but I know your time is limited. Again may I remind you that we are not trying to evade any tax whatsoever but merely trying to distribute it properly in such a way that the revenue which you gentlemen are charged with the responsibility of raising will not be adversely affected, but in our sincere and honest opinion will be increased, and at the same time the theatres will materially benefit by it.

"May I again emphasize that the basic thought I am trying to convey to this Committee is that the tax charged should be based absolutely on the admission price charged. If there is something I have left out because of the time limit given me in making this statement I shall be delighted to furnish any member of this Committee any such information he may desire either by mail or in person.

"May I also respectfully call the attention of this Committee to the provision in the proposed new tax schedule wherein 9-cent tickets are exempted from taxation. This, in our humble opinion, is a serious mistake. The tax should apply down to the last penny and I submit that language similar to the following should be written in this—

"That there be a tax of 1 cent of each 10 cents or fraction thereof—eliminating entirely in this way the 9-cent exemption which will deprive you of revenue and cause considerable competitive confusion."

### Objection Sustained

Washington. — The Senate Finance Committee voted to remove the 9-cent exemptions on admissions. It provided for a special junior admission charge by voting that the tax for admissions between 12 and 17 should be on the amount charged instead of on the top price.

THE CANADIAN MOTION PICTURE  
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on out there?

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